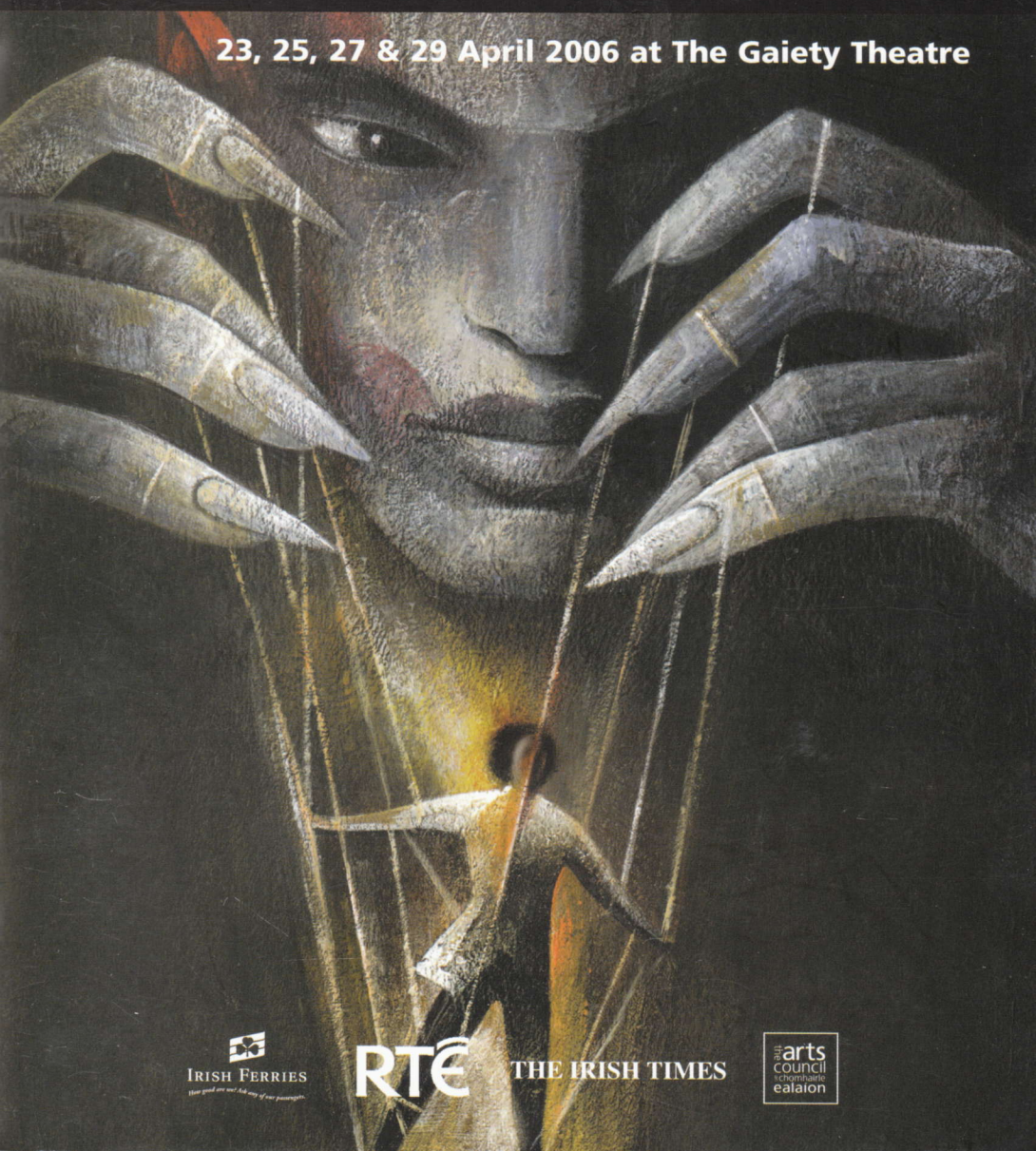
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Opera Ireland

Faust

Charles Gounod

23, 25, 27 & 29 April 2006 at The Gaiety Theatre

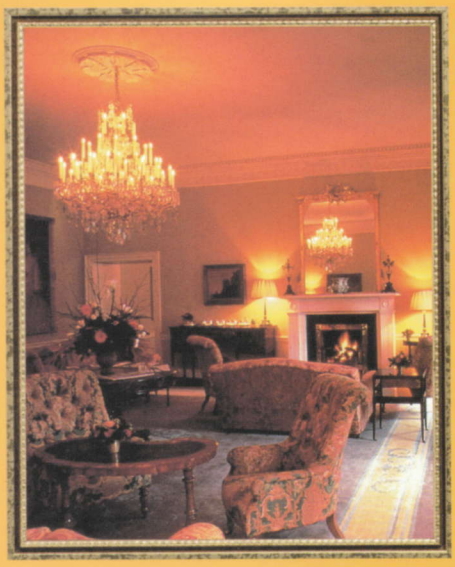


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Opera Ireland

presents

Faust

Charles Gounod

Co-production with Theatre Lübeck

Sung in French with English Surtitles

CONDUCTOR	Bruno Ferrandis
DIRECTOR	Dieter Kaegi
SET & COSTUME DESIGNER	Stefanie Pasterkamp
LIGHTING DESIGNER	Thomas Märker
ASSISTANT DIRECTOR	Effi Mendez
RÉPÉTITEUR	Mairead Hurley

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Opera Ireland Chorus
(Chorus Master: Cathal Garvey)

Gaiety Theatre, Dublin
23, 25, 27 & 29 April 2006

There will be a 20 minute interval after Act II

Surtitle Translation
Jeremy Sutcliffe
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Opera Ireland

presents

Faust

Charles Gounod

Old Faust:	Joe Turpin
Young Faust:	Anthony Kearns
Mephistopheles:	Gerard O'Connor
Wagner:	Martin Higgins
Valentin:	Owen Gilhooly
Marguerite:	Chantal Mathias
Siebel:	Renata Pokupič
Marthe:	Edel O'Brien

Music by Charles Gounod, edited by Fritz Oeser.

This edition of *Margarete-Faust* published by Bärenreiter is performed by arrrangement with Faber Music Limited, London.

Faust was first performed at Theâtre Lyrique in Paris on 19 March 1859.
The first Dublin performance, sung in Italian, was at the Theatre Royal on 1 October 1863.
The first DGOS production, sung in English, was at the Gaiety Theatre on 22 May 1941.



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Faust – *the plot at a glance*

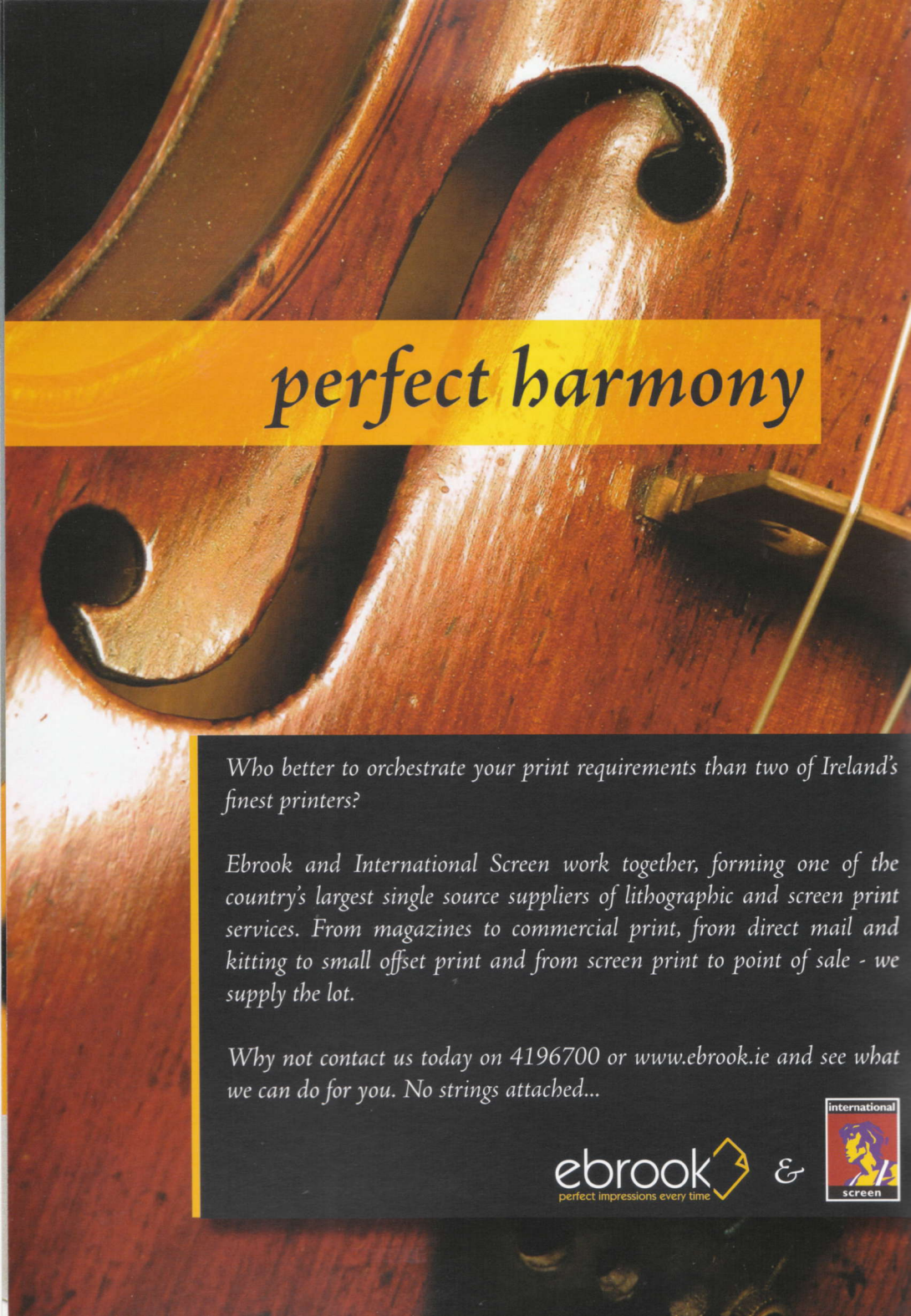
The disillusioned old Faust, having considered suicide, changes his mind and calls upon the Devil for help. Mephistopheles appears, offers to restore Faust's youth in exchange for his soul, and conjures up a vision of Faust as a young man together with a beautiful young woman. It works. Mephisto, the old man and the rejuvenated Faust set off to find the girl from the vision. Faust gets a second chance, and becomes an observer of his own restored youth.

The girl he is seeking is Marguerite. She is the sister of Valentin and the object of young Siébel's calf love. Mephistopheles engineers a first meeting between Faust and Marguerite. When she shyly rejects Faust's advances, the Devil goes to work in earnest. He disposes of Siébel by rotting the flowers the boy brings to Marguerite. Then he leaves jewels for Marguerite, and her dazzled reaction to the glistening baubles paves the way for Faust's next approach. While Mephistopheles distracts the duenna, Martha, Marguerite succumbs to the young man's ardent wooing. As the Devil exults, she takes him first into her arms, then into her bedroom.

When next we meet her, Marguerite is pregnant and has been deserted by Faust. Siébel tries to console her and sings her to sleep. Marguerite dreams that she is praying in a church, where she is thwarted by the Devil. She awakens as a group of hooligans enters and terrorises the people. Mephistopheles sings a mock serenade to Marguerite outside her house, Valentin tries to defend his sister's honour and is slain by Faust.

Marguerite kills her baby and falls into a delirium. Faust tries to persuade her to flee with him, but she has lost her senses and does not hear him. Her eyes, though, have finally been opened to the reality of the demonic influences at work. She dies, commending her soul to God. The old Faust has to accept that the chance of a second, better life has gone. He has committed the same errors again.

While Mephistopheles distracts the duenna, Martha, Marguerite succumbs to the young man's ardent wooing. As the Devil exults, she takes him first into her arms, then into her bedroom.


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Birth Pangs of a Lyric Masterpiece

Gounod's *Faust* began life as an opéra comique at Léon Carvalho's Théâtre Lyrique in Paris in 1859. Marie Miolan-Carvalho, the director's prima donna wife, was at that time scheduled to appear in a new work by Massé. But she quickly jettisoned this and appropriated the role of Marguerite in Gounod's opera. It was a move that was to prove beneficial both to her own career and that of Gounod's opera. In his history of the Théâtre Lyrique (*Second Empire Opera*, John Calder 1981), the late Dr Tom Walsh outlined the birth pangs of what would become the most successful of Charles-François Gounod's twelve completed works for the lyric stage.

The Faust story in legend and in literature began in the early 16th century. Where Gounod is concerned, it commenced with a play, *Faust et Marguerite,* by Michel Carré, produced at the Théâtre du Gymnase, Paris, on 19 August 1850. Then, in 1855, Gounod met Jules Barbier. Barbier was much taken by him and explained that he would like to dramatise *Faust* as an opera libretto, to which Gounod is said to have replied, 'I have been thinking of that for 20 years'. Barbier next called on his friend Carré, who did not express much enthusiasm – his play had not had much success – nevertheless he agreed to collaborate.

On completion the work was first submitted to Alphonse Royer, the director of the Opéra, who rejected it on the grounds that it lacked opportunities for spectacle. The three authors then took their score to Carvalho who was more receptive. It was now 1858 and no sooner had the work been accepted for the Théâtre Lyrique than the first obstacle arose. Another *Faust* – a 'drame fantastique' by d'Ennery with music by Amédée Artus – was presented at the Théâtre de la Porte-Saint-Martin on 25 September and Carvalho, wary of competition, decided to shelve the opera for the time being. But d'Ennery's play, which had cost a considerable sum to stage, although successful, was not sensationally so. Consequently the director and authors began to think again.

Barbier was much taken by him and explained that he would like to dramatise Faust *as an opera libretto, to which Gounod is said to have replied, 'I have been thinking of that for 20 years.'*



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We can trace these alterations from Barbier and Carré's manuscript libretto and although certainly they were not all for the worse, they are nevertheless considerable.

Rehearsals [for Gounod's *Faust*] commenced on October 20, but from the beginning they proved difficult. First of all there was the necessity of cutting what was obviously an overlong score to a manageable length. Then Carvalho's insistence on altering other people's operas (too frequently recorded to need comment here) delayed production further. We can trace these alterations from Barbier and Carré's manuscript libretto and although certainly they were not all for the worse, they are nevertheless considerable. Finally there was Mme Carvalho who, having got her hands on the role of Marguerite, was making certain that no one would upstage her in it. Hence at least one air for Siebel, 'Versez vos chagrins dans mon âme', occurring in Act 4, was excised on her authority.



Design concept for Faust.

At the same time it must be understood that *Faust,* even as first performed at the Théâtre Lyrique, differs not inconsiderably from *Faust* as we know it today. Perhaps the most striking change occurs in the present use of recitative instead of the original spoken dialogue. It is not clear when this alteration first took place. One report suggests that it was at Strasbourg, the first French city outside Paris to stage *Faust.* Conversely a press announcement in September 1859 reports that when *Faust* would be revived at the Théâtre Lyrique during the following month, it would be 'with recitatives instead of dialogue'. However when the revival did take place there is no mention of new recitatives, only 'a new symphony which Gounod has introduced into the score at the beginning of Act 5 during the diabolical fêtes of the Walpurgisnacht'. Lastly, an announcement giving a precise date records that the change occurred at the Grand Théâtre de Bordeaux, with Gounod present, on 2 April 1860. The significance of the alteration is that it turned a work which bore the suspicion of being opera comique (indeed the manuscript libretto indicates that Barbier and Carré wrote certain passages, particularly in Act 2, with this intention) into a truly grand opera. As such Carvalho might have hesitated to stage it; his audience was not a grand opera audience. We know how even Weber's operas had to have farcical scenes written into them. Once the opera had succeeded, however, Gounod or perhaps Choudens, his publisher, took over and a note appears in the vocal score

A press announcement in September 1859 reports that when Faust *would be revived at the Théâtre Lyrique during the following month, it would be 'with recitatives instead of dialogue'.*

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In Act 3, the garden quartet which now commences with 'Seigneur Dieu, que vois-je!' originally began with spoken dialogue supported by a mélodrame down to Faust's 'Prenez mon bras un moment'.

from the second edition onwards stating that the work must be performed by the theatres' grand opera troupes, and recitatives employed.

Three examples may be quoted to illustrate differences occurring in the early editions of the score. In Act 2, Valentin's fine recitative, 'O sainte médaille' first appears in the second edition. (As is known, the Invocation 'Even bravest heart' was specially composed for Charles Santley only in 1864.) In Act 3, the garden quartet which now commences with 'Seigneur Dieu, que vois-je!' originally began with spoken dialogue supported by a mélodrame down to Faust's 'Prenez mon bras un moment', while in Act 4 the same style of 'melodramatic' dialogue precedes Méphistophélès' Serenade.

Other alterations introduced into subsequent performances include the rondo, 'Le Veau d'Or', which began life as 'Couplets du Scarabée' or 'Song of the beetle', presumably as close as Barbier and Carré considered it necessary to get to Goethe's 'Song of the Flea'. Gounod, it appears, was dissatisfied and, having rewritten the air 12 times, the well known 'Veau d'Or' was the result that reached the stage.



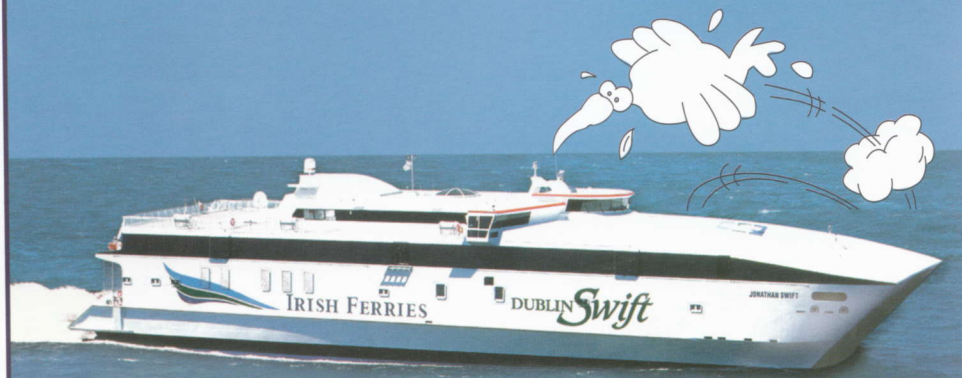
Design concept for Faust.

Possibly the most amazing story of the genesis of *Faust* is that the chorus, 'Gloire immortelle de nos aïeux', the famous 'Soldiers' Chorus', does not appear in the manuscript libretto and was a complete afterthought, taken from Gounod's uncompleted opera, *Ivan le Terrible.* Another borrowing, this time a Dies irae from a Requiem Mass performed in Vienna in 1842, became Marguerite's final air in Act 5, 'Anges purs! anges radieux!'

Possibly the most amazing story of the genesis of Faust *is that the chorus, 'Gloire immortelle de nos aïeux', the famous 'Soldiers' Chorus', does not appear in the manuscript libretto and was a complete afterthought, taken from Gounod's uncompleted opera,* Ivan le Terrible.

The foregoing gives a brief sketch of how *Faust* went into the furnace of production and of how it was moulded during its early performances. Delays and difficulties have already been mentioned, but the most unfortunate delay of all arose over the tenor Guardi who was to sing Faust, and of whom it will be remembered Carvalho was taking the greatest care. Guardi was not an Italian as his name might suggest but a Frenchman whose real name was Hector Gruyer. He was a pupil of

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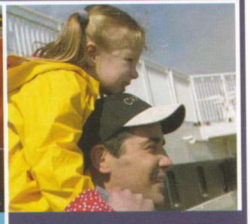
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Guardi was singing with a faulty technique and Bizet père was his teacher. Good tenors were no easier to find then than they are today and, as is now well known, **Faust** *requires a good tenor.*

Georges Bizet's father, who was a singing teacher. It has been said of Georges Bizet that Gounod was 'the strongest musical influence' in his life; consequently should a problem arise over Guardi and *Faust,* the repercussions in the Gounod-Bizet circle would not be professional alone but personal and social as well. It would be incorrect to say that a problem did arise over *Faust* since quite obviously the problem existed already, only no one seemed to have recognised it – except perhaps Carvalho – since for what other reason was he surrounding his young recruit with so much secrecy?



Design concept for Faust.

A review of Guardi which appears some six months later relates: 'I do not know where [he] is from, nor who is his teacher, but he seems to be only a pupil whose strident badly placed voice is already affected with that unbearable vibrato which denotes more than fatigue, I mean a real impairment of the larynx. It is doubtful that M. Guardi has the potential for a long career, especially in the first rank …' In other words Guardi was singing with a faulty technique and Bizet père was his teacher. How much influence was brought to bear on Carvalho through the Gounod-Bizet connection to accept him we do not know - probably none at all. Good tenors were no easier to find then than they are today and, as is now well known, *Faust* requires a good tenor.

But Guardi lost his voice at the dress rehearsal, probably the first occasion on which he was obliged to sing his role 'flat out'. The result does not need to be imagined, it is recorded in Georges Bizet's correspondence written to his mother from Rome where he was then a student. Inevitably it caused a temporary coolness in his friendship with Gounod when Guardi was replaced.

Guardi's successor was Joseph Theodore Desiré Barbot, who was reputed to have been a colleague of Carvalho's at the Conservatoire. He was also said to have very little voice, of poor timbre. He was one of those singers

Guardi's successor was Joseph Theodore Desiré Barbot, who was reputed to have been a colleague of Carvalho's at the Conservatoire. He was also said to have very little voice, of poor timbre.


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after all its months of rehearsal, Faust *was reaching the stage by no means a finished production. Deloffre would conduct and the orchestra, as for most important productions, would be augmented.*

who for no particular reason seem to make some sort of career where better artists have failed although, like other male singers, his career seems to have been helped by his wife, Caroline Barbot, who did have some success at the Opera and in other continental theatres.

Barbot learned his new role in 15 days and, with some extra time for stage rehearsal, *Faust* was eventually produced on 19 March (1859). Even on that day an announcement advised the public that the performance would commence at seven precisely but that it was undecided what intervals would be required, especially at the first performance, because of the very complicated decor of the last scenes. So, after all its months of rehearsal, *Faust* was reaching the stage by no means a finished production. Deloffre would conduct and the orchestra, as for most important productions, would be augmented.



Design concept for Faust.

It has been more or less universally accepted that *Faust* opened to an unenthusiastic press and that it did not become an immediate box-office success, but on scrutiny there is little to support either of these opinions. Taking the box-office first: apart from an incomprehensible sum of Fr 425.75 taken on the first night, the receipts for 30 performances throughout the rest of the season up to early June never dropped below Fr 3,000 a night, and on ten occasions exceeded Fr 5,000. Four out of five later performances did fall below these amounts but by then it was summer, an exceptionally warm summer and besides, France was at war. Neither were the reviews entirely critical. Certainly Leon Escudier in *La France Musicale* reproached Gounod for 'bringing to the theatre what he should have left at a concert, but Berlioz in his customary fashion wrote generously, although in a letter to his friend Humbert Ferrand he privately professed, 'I will tell you that Gounod's *Faust* contains some of the loveliest things and some of the most mediocre. Léon Durocher (Gustave Héquet) singled out the music of Act 3, 'where one recognises almost everywhere the hand of a master' D'Ortigue described the Soldiers' Chorus as being in the style of

'I will tell you that Gounod's Faust *contains some of the loveliest things and some of the most mediocre.'*

At the Théâtre Lyrique Faust *would in fact achieve 306 performances, the greatest number of any work ever performed there. Its later success throughout the world is beyond reckoning.*



Design concept for Faust.

Perhaps the real problem was that both critics and audience, accustomed to hearing her toss off the 'Carnival of Venice' variations, could not immediately appreciate her singing of more refined music.

Verdi and making a thrilling effect, and concluded that 'the opera of *Faust* is the work of a master'. Paul Scudo too praised the Soldiers' Chorus and found the church scene admirable, although he thought Méphistophélès' Serenade an insignificant piece which proved that the devil had brought no luck to Gounod. He ended his review: 'M. Gounod is perhaps destined to occupy in contemporary art the role of a Cherubini ... that will be a fine field of action to fill, and one which will allow the composer of *Faust* no cause for complaint'. All critics were eulogistic about the sets, especially those for the church scene.

As can be seen, therefore, in no manner was criticism completely hostile. Indeed, in retrospect, much that was written shows acute perception. Only one reviewer went so far out on a limb as to say 'It is not at all likely that M. Gounod's new opera will ... [take the place of] the *Faust* of Spohr. Why so hackneyed and unmalleable a subject for dramatic purposes should have been selected it is difficult to say ... I cannot argue a prosperous career for the new opera!' At the Théâtre Lyrique *Faust* would in fact achieve 306 performances, the greatest number of any work ever performed there. Its later success throughout the world is beyond reckoning.

What may have militated against the early performances of *Faust* was not the music but the singers. Barbot received favourable notices on the whole although Scudo refers to 'his unpleasant tenor voice and Toulousain accent' but Miolan-Carvalho seems to have been a disappointment at first and there is mention of her voice tiring. Perhaps the real problem was that both critics and audience, accustomed to hearing her toss off the 'Carnival of Venice' variations, could not immediately appreciate her singing of more refined music.

One reviewer suggests this when he writes: [Miolan-Carvalho is] 'as sparing of ornament in this part as in others she is prodigiously lavish,

With only one break of a week, caused by Miolan-Carvalho's illness, Faust *continued to be performed regularly until 15 June. Then Miolan-Carvalho was obliged to leave for an engagement at Covent Garden.*

producing her effects by the force of simplicity and naïf-grace and, when the situation demands it, the breadth and energy of her expression'. Her appearance in the role was compared to Ary Scheffer's many paintings of Marguerite, and on these she may have modelled her performance.

With only one break of a week, caused by Miolan-Carvalho's illness, *Faust* continued to be performed regularly until 15 June. Then Miolan-Carvalho was obliged to leave for an engagement at Covent Garden.

On the following 10 September the opera was revived and once again Guardi was given his chance, but after four performances he had to withdraw. Bizet, who rarely corresponded with his father, now wrote, 'I needn't tell you that even from far away I feel as deeply as you do your sorrow over Hector's failure. I am horribly depressed today. The disappointment is all the more cruel because we hoped for so much'. To Guardi he also sent a sympathetic letter. 'If you had succeeded, mon cher ami, I would perhaps have delayed writing to you, but as fate is against you, I hasten to tell you how much I sympathise with you ... I am furious and at the same time heart-broken over the behaviour of a man in whom I had faith [Gounod] . . .



Design concept for Faust.

Faust then had to be retired until Michot could be released from other roles to take over the part, and so the next performance did not take place until 15 November. By the end of the year it had been performed 57 times. Since it is sometimes said that this is a relatively small number for what became so successful an opera, it should be pointed out that this again seems to have been due to lack of a suitable cast rather than lack of interest by the audience. While it may be conceded that *Faust* never enjoyed the tremendous success of, say, *La Fanchonnette* or *La Reine Topaze* when they were first produced, these were ephemeral successes. *Faust's* success has lasted till today.

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Design concept for Faust.

Johann Faust was born in Germany, probably around 1480. He became notorious as a trickster and fake magician under the name Dr Faustus. He even claimed to be able to turn water into wine. This brought him the condemnation of such luminaries as Martin Luther, who declared him to be possessed by the devil.

Faust: Renaissance Man

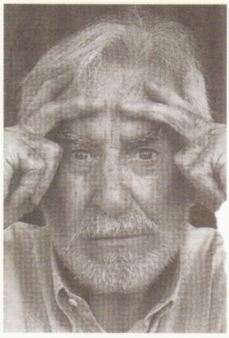
Renaissance. It means rebirth, and it covers a period of about 200 years of European history. No one is sure exactly when it began, but as early the middle of the 15th century one of its most important by-products had already materialised. This was the installation of the first printing press in Mainz by Johann von Gutenberg in 1450. The new invention – new to Europe, that is – had much the same impact as the IT revolution of today. Bibles were the first books to be printed. Initially they were published only in Latin, but the ferment caused by the religious schism of the Reformation encouraged the printing of them in the vernacular. Soon, books not connected with religion began appearing in many languages. The Faust legend is a prime example of how the new medium created stories that would pass into European myth.

Science, too, was beginning to flex its fledging muscles. But no matter how proficient you were in medicine or mathematics, for instance, you had to combine them with astrology, alchemy and magic. Such was the case with Dr John Dee, an English mathematician who also dabbled in astrology and magic. He was astrologer to Mary Tudor and then to her sister Elizabeth I. At the same time in France, Michel de Notredame – or Nostradamus as he was commonly known – was both physician and astrologer. He was employed by Queen Catherine de Medici to draw up astrological charts for all her children. These charts was forbidden by the Church, but it was common practice for important people to have predictions made for them. Nostradamus is still famous for the series of prophecies he made in a book called *Centuries*. It would be a mistake nevertheless to assume that these two gentlemen were charlatans; they believed that astrology and alchemy were sciences. Dee was a famous mathematician and Nostradamus was a much-respected doctor. There were, however, others who were fakers and con men; and this is where we come to Johann Georg Faust.

Johann Faust was born in Germany, probably around 1480. He became notorious as a trickster and fake magician under the name Dr Faustus. He even claimed to be able to turn water into wine. This brought him the condemnation of such luminaries as Martin Luther, who declared him to be possessed by the devil. Such pronouncements probably led to the legend of Faust's pact with the Prince of Darkness. Johann Faust died in 1541 and after

The greatest dramatic treatment of the Faust story was the one created by Johann Wolfgang von Goethe. Goethe wrote his poetic drama in two parts, the first when he was young and the second in old age.

his death there were writers ready to latch on to the stories already current about him. Faust would probably have been delighted with this posthumous notoriety, something that gave him a status beyond his wildest dreams.



Design concept for Faust.

The printing press ensured that this (exaggerated) story would live on. The first important fictional portrayal of Faust was in English, by the playwright Christopher Marlowe: *The Tragical History of Doctor Faustus.* But the greatest dramatic treatment of the Faust story was the one created by Johann Wolfgang von Goethe. Goethe wrote his poetic drama in two parts, the first when he was young and the second in old age. It was the first part, and then only a small section of it, that interested Gounod and his librettists. The episode they chose, the encounter with Gretchen – a character invented by Goethe – is one that embraces themes beloved of opera composers: love, sex and death.

At the beginning of Goethe's *Faust*, the protagonist is an exhausted scholar disillusioned with his life and the intense study which he declares leaves him "no wiser than I was before". After a lengthy period of failing to come to terms with this universal fact, Faust makes his pact with Mephistopheles. The agreement is not just one by which he will regain his youth, as in the opera, but one that will also open the doors of knowledge to him.

Gounod's opera concentrates on the story of Faust's seduction of Marguerite (Gretchen) with the help of Mephistopheles. In Goethe's drama Faust demands that Mephistopheles has Gretchen "within my arms' embrace this very night". Gounod makes him more sympathetic, a misguided romantic rather than the cynic he becomes in the play. As in the dramatic poem, Marguerite becomes pregnant, kills her child and is condemned to death. Faust, accompanied by Mephistopheles, rushes to save her. But she will have nothing to do with him; approaching death has brought realisation of the evil to which Faust has surrendered. Goethe was a man of the eighteenth century Enlightenment writing about an invented man of the Renaissance. While he never rejects the important religious aspect of the story, he chiefly condemns Faust for the sins of overwhelming arrogance and cynicism.

Joan Allen 2006



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Biographies



Owen Gilhooly – Baritone (Ireland) *Valentin*

Limerick-born Owen Gilhooly, who previously sang in Opera Ireland's *Silver Tassie,* trained at London's Royal College of Music and the National Opera Studio. At last year's Wexford Festival he sang Elder Ott in *Susannah* and Don Parmenione in *L'occasione fa il ladro.* His has also sung Puccini's Marcello (RTÉ) and Schaunard (Scottish Opera Go Round); Philoctetes in *Trojan Trilogy* (The Opera Group); Rossini's Figaro (Savoy Opera); Marcello, Dandini and Mercury *(Incoronazione di Poppea)* for OTC; Mozart's Count Almaviva (Lyric Opera); and Falke in *Die Fledermaus* (ETO). During 2004/2005 he made debuts at the Royal Opera House, Covent Garden, singing the Baritone Solos in the Fauré *Requiem* for the Royal Ballet and at the BBC Proms singing Bill Bobstay in *HMS Pinafore.* Other engagements this year include Eckbert in *Blond Eckbert* (Bregenz Festival), *Messiah* (Irish Baroque Orchestra), Don Fernando in *Fidelio* (OTC) and Guglielmo in *Così fan tutte* (Orchestra of St Cecilia). Recordings include *James Joyce's Musical Dublin* with the RTÉCO.



Martin Higgins – Baritone (Ireland) *Wagner*

Martin Higgins, whose last Opera Ireland role was Baron Duphol in *La traviata,* was born in Dublin and studied there with Veronica Dunne, in Sienna with Carlo Bergonzi and at the National Opera Studio in London. He has also sung with Castleward, Co-Opera, Anna Livia, OTC, WNO, Scottish Opera, Chelsea Opera Group, Opera Europa at Holland Park, Stowe Opera, Opera Interludes and Scottish Opera-Go-Round. His repertoire includes Publio in *La clemenza di Tito;* Malatesta in *Don Pasquale;* Sid in *Albert Herring;* Mozart's Guglielmo and Alfonso, Germont in *Traviata;* Marcello and Schaunard in *Bohème;* Sharpless in *Butterfly;* Rambaldo in *Rondine;* Silvio in *Pagliacci;* Bernadino in *Benvenuto Cellini;* Enrico in *Lucia;* Belcore in *L'elisir d'amore;* Figaro and Bartolo in *Il barbiere di Siviglia*; Escamillo in *Carmen;* Robert Harley in Wilson's *A Passionate Man*; Roucher and Fouchier Tenville in *Andrea Chenier;* and the title role in *Eugene Onegin.* He also has wide experience of operetta and has sung frequently in recital and oratorio.

Anthony Kearns – Tenor (Ireland) *Young Faust*



Anthony Kearns made his Opera Ireland debut as Rinuccio in *Gianni Schicchi.* Born in Kiltealy, Co Wexford, he is internationally famous as one of The Irish Tenors. With them he has toured extensively worldwide and recorded CDs and DVDs that continue to sell in millions. As a soloist he has performed in concert with the Toronto Symphony, The Boston Pops, the RTÉ NSO and the Czech Philharmonic. A pupil of Veronica Dunne, he is a multiple award winner at the Feis Ceoil and won the Dermot Troy trophy in the 1999 Veronica Dunne International Singing Competition. In opera he has sung Verdi's Macduff and Alfredo for Lyric Opera at the NCH in Dublin and Fenton in the same composer's *Falstaff* at Montepulciano in Italy. He also sang the tenor excerpts from the three *'Irish Ring'* operas – *Lily of Killarney, Maritana* and *Bohemian Girl* at New York's Carnegie Hall. He continues to work with his good friend and accompanist Patrick Healy in concert.

Chantal Mathias – Soprano (France) *Marguerite*



French lyric soprano Chantal Mathias studied at the Paris Conservatoire, from where she graduated with degrees in singing and singing teaching as well as first prize in music acoustics. During her stay at the Jeunes Voix du Rhin in Strasbourg she performed as Grilletta in Haydn's *Lo speziale* and as the Second Niece in Benjamin Britten's *Peter Grimes.* She was then invited to Prague to sing the role of the protagonist in Poulenc's *La voix humaine* and to Avignon to sing Madame Cortese in Rossini's *Il viaggio a Rheims.* During the last six years she has sung in Lübeck in Massenet's *Cendrillon,* Lauretta in Puccini's *Gianni Schicchi,* Helena in Offenbach's *Die schone Helena* (the German version of *La belle Helène*), Michaëla in *Carmen,* Marguerite in *Faust,* Ann Trulove in Stravinsky's *The Rake's Progress,* Donna Elvira in Mozart's *Don Giovanni*, Sylva Varescu in Kálmán's *Die Csardasfurstin* and the title role in Lehár's *Die lustige Witwe.*



Edel O'Brien – Mezzo-soprano (Ireland) *Marthe*

Edel O'Brien, from Kilrush, Co. Clare, has an Honours Masters Degree in Music and Performance from the NUI Maynooth. Aged 19 she won the Margaret Burke-Sheridan Cup at the Feis Ceoil. In London she won a Scholarship to study at Trinity College of Music, where she gained Distinction in her Postgraduate Diploma in Vocal Studies and won the Vocal Faculty Prize and the College Gold Medal. In 2002 she was one of seven singers out of 200 applicants worldwide to be accepted on the Young Artists' Programme at the Centre de Formation Lyrique, Opéra Bastille, Opéra National de Paris. During her two years there she won the Prix Lyrique which is awarded annually to one male and one female singer at the CFL. She has sung with various opera companies and choral societies around Ireland, Britain and France including Opéra Bastille, Anna Livia Opera Festival, L'Opéra de Rouen, the Malcolm Sargent Festival Choir of Dartington, the Dublin County Choir and the Culwick Choral Society.



Gerard O'Connor – Bass (Ireland) *Mephistopheles*

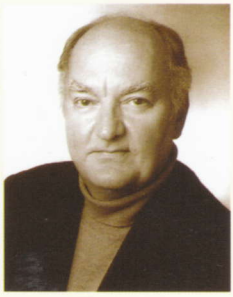
Gerard O'Connor's previous roles with Opera Ireland include Baron Zeta, Varlaam, Boris in *Lady Macbeth* and the Croucher in *Silver Tassie.* Born in Galway, he read Music at University College Cork and furthered his studies at London's National Opera School. He has sung with a wide variety of companies including English National Opera, Opera North, Castleward Opera, Chelsea Opera Group, Garsington Opera, Opera Holland Park, Singapore Lyric Opera, at the Edinburgh and Wexford Festivals and the RTÉ Proms. His roles include the Commendatore *Don Giovanni*, Sarastro *Magic Flute*, Rossini's Basilio and Alidoro, Raimondo *Lucia,* Dulcamara *L'elisir d'amore*, Sparafucile *Rigoletto*, Cieco *Iris*, Colline *La Bohème*, Bonze *Butterfly,* High Priest *La vestale*, Priam *The Trojans*, Zuniga *Carmen*, Luther/Schlemil/Crespel *Tales of Hoffman*, Frank *Die Fledermaus*, Reinmar *Tannhäuser*, Marke *Tristan und Isolde,* Hunding *The Valkyrie*, Fafner *Rhinegold* and *Siegfried,* The Mayor *Cherevichki*, Dikoy *Katya Kabanova*, Dolokhov/Belliard/Davout *War and Peace*, Parson/Badger *Cunning Little Vixen*, Trulove *Rake's Progress*, Snug *Midsummer Night's Dream* and the Abbot *Curlew River.*

Renata Pokupič – Mezzo-soprano (Croatia) *Siébel*



The Croatian mezzo Renata Pokupič trained at the Music Academy of Zagreb. She has sung Anna in Berlioz's *Les Troyens* at Théâtre du Châtelet conducted by Sir John Eliot Gardiner; Irene in *Tamerlano* in Caen and Bordeaux, Messegiera in *L'Orfeo* in Lille, Zerlina in *Don Giovanni* for Prague Mozart Opera; Olga in Eugene *Onegin* and Popova in *The Bear* for Slovenian Opera and Maddalena in *Rigoletto* for Opera Maribor. In concert she recently sang Arsace *Partenope* at the Beaune Festival with Orchestra Barocca Pietà de' Turchini under Antonio Florio and Ramiro in Vivaldi's *Motezuma* with Modo Antiquo under Federico Sardelli in Rotterdam. She has made concert appearances throughout Europe and the Far East with The London Handel Festival Orchestra (Laurence Cummings), The Monteverdi Choir (Gardiner), The Gabrieli Consort (Paul McCreesh) and the European Union Baroque Orchestra (Lars Ulrik Mortensen). Future plans include *L'Orfeo* in Caen, Strasbourg and at the Châtelet, Medoro *Orlando* at the Beaune Festival and *Elijah* with the Netherlands Philharmonic.

Joe Turpin – Tenor (USA) *Old Faust*



Joe Turpin was born in Spartanburg, South Carolina, USA. He studied at the University of North Carolina and Converse College, earning a Bachelors degree in Voice Performance as a baritone. After spending six years in the US Air Force, he began his singing career in Lübeck, Germany as a tenor singing such roles as Florestan, Don Carlo, Turiddu, and Dimitri in *Boris Godonov.* Two years later he changed to the lyric repertoire and sang all of the main Mozart roles: Tamino, Belmonte, Don Ottavio, Ferrando, Tito, Rodolfo, Rinuccio, Alfredo, Cassio, Lenski, and of course the standards, Count Almaviva in *Barber* and Ramiro in *Cenerentola.* He has sung in over 25 different houses in Germany, large and small, and has now returned to Lübeck where he still sings such roles as der Sänger in *Der Rosenkavalier* and Arminio in *I masnadieri.* This will be his first visit to Ireland, although he is an avid fan of *The Quiet Man!*



Bruno Ferrandis (France) Conductor

French-born Bruno Ferrandis began lessons at five at the Nice Conservatory under organist Pierre Cochereau. He has studied with Pierre Dervaux, Franco Ferrara and Leonard Bernstein, is a postgraduate of the Guildhall School in London, and has a Masters degree from the Juilliard School in New York. His repertoire includes symphonic and operatic works from baroque to contemporary, ballet, theatre and cinema. He was associate conductor of the Juilliard Opera Center until 1994. Since 1990 he has conducted at the Canadian Opera Company in Toronto and collaborated with directors John Neville, Atom Egoyan, Robert Lepage, François Girard, Stephen Wadsworth and Martha Clark. He also served as Music Director of the Banff Art Center (Alberta) from 1991 to 2000. On CDs he can be heard with the Radio France Orchestra on MFA and Naxos. In 1997 he won the Critics' Grand Prize for conducting Manfred Gurlitt's *Wozzeck.* In 2006 he will conduct at the Lausanne Opera and the Opéra Comique in Paris. He has been named Musical Director of te Santa Rosa Symphony Orchestra in California. His appointment starts in the 2006/7 season succeeding Jeffery Cahane.



Dieter Kaegi (Switzerland) Director

Dieter Kaegi, Artistic Director of Opera Ireland, has directed twelve operas for the company. Born in Zurich, he studied Musicology and German Literature there and in Paris. After posts at ENO, Zurich and Düsseldorf, he was Director of Productions at the Aix-en-Provence Festival from 1989 to 1998. His recent productions include *Rosenkavalier* and *Freischütz* in Seattle; *Tristan und Isolde* in Monte Carlo; *Fidelio, Idomeneo* and *Figaro* in Copenhagen; *Holländer, Guillaume Tell, Fidelio* and *Rigoletto* in Liège; *Entführung* and *Roméo et Juliette* in Geneva and Houston; *Rigoletto* in Orange; *Anna Bolena* in Metz; *Lustige Witwe, Barbe-bleue, Bluebeard's Castle* and Martinu's *Ariane* in Strasbourg; *Fille du régiment* in St Gallen; *The Golden Cockerel* in Perm; *Aida, Giovanna d'Arco, Don Carlo, Faust* and *I Masnadieri* in Lübeck; *Entführung* in Nancy; *Hamlet* in Prague; *Falstaff* at Montepulciano Festival; *Salome* in Belgrade; *Entführung* in Helsinki; *Aida* in Erfurt, Monte Carlo and Seoul; and *Semiramide* for the Rossini Festival in Pesaro, Madrid, Turin and Barcelona and most recently Aulis Salinnen's *Kullervo* in Berne and *Axur and Lusio Silla* in Zurich.

Stefanie Pasterkamp (Germany) Designer



Stefanie Pasterkamp, who has previously designed *Falstaff, Il barbiere di Siviglia, Eine florentinische Tragödie* and *Gianni Schicchi* for Opera Ireland, was born in Gelsenkirchen. She trained in set and costume design as an assistant at the Munich National Opera. In 1991 she met the director Herbert Wernicke in Basel and became his personal assistant, working with him at opera houses and festivals throughout Europe. In 1996 she began to concentrate on her own career. She made her debut as a designer with Puccini's *La Bohème* at Klagenfurt in Austria and since then she has had a close collaboration with Opera Ireland's artistic director Dieter Kaegi and Franziska Severin in St Gallen. Her wide range of opera productions includes eight different works by Verdi as well as Donizetti's *Anna Bolena* and *La fille du régiment,* Gounod's *Faust,* Janácek's *Songs from a Diary,* Mozart's *Così fan tutte,* Offenbach's *Hoffmann,* Puccini's *Madama Butterfly,* Rimsky-Korsakov's *Golden Cockerel,* Thomas' *Hamlet,* Weber's *Der Freischütz* and others.

Effi Méndez (Germany) Assistant Director



Effi Méndez studied drama production at the college in Hamburg with Jürgen Flimm. She also studied musicology and literary studies at the university of Halle, where she was assistant producer to Manfred Wekwerth at the new theatre. From 2002 to 2004 she was engaged as assistant producer at "The bond of theatre of Northern Harz cities" and, since 2004, at the theatre in Lübeck. She has directed Hofmannsthal's *The Emperor and the Witch* at Kampnagel in Hamburg; *Thea,* a drama after a diary by Thea Gersten in Leipzig and Gröbzig; and *Jump Up, 'the youth of Europe against social exclusion, xenophobia and anti-foreignism'* in Gröbzig. She also took part in the drama *Man is the Pride of Creation, 'your despicable story',* a project with actors of the Living Theatre in New York.



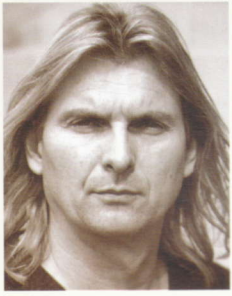
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Thomas Märker (Germany) Lighting Designer



Thomas Märker has been head of the lighting department for the Hessen State Theatre in Wiesbaden since 1998, where he has artistic and administrative responsibility for up to 25 productions in a season. He organises the lighting requirements for the International Maifestspielen in Wiesbaden, an event that features important artists from all over the world, and is responsible for the planning and realisation of international guest performances by the Wiesbaden ballet company abroad in places as far away as Tokyo and Osaka. Since 1998 he has also worked as a freelance light designer for the High School of Music and Acting in Frankfurt. Outside Germany, he has created lighting designs for *Carmina Burana, Cavalleria rusticana* and *Tosca* in Bergen in Norway, and *Wozzeck* in Tel Aviv. Last year he was lighting and technical designer for an open-air production of *Tosca* in Las Palmas. This summer he will be responsible for the planning and conceptual development of an open-air festival on a floating stage in South Germany.

Mairéad Hurley (Ireland) Répétiteur



Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland Mairead has worked on *La Bohème, Macbeth, The Gypsy Baron, The Merry Widow, Les contes d'Hoffmann, Die Fledermaus, Il barbiere di Siviglia, Aida, The Flying Dutchman, Madama Butterfly, Don Carlo, Carmen, Andrea Chenier, Rigoletto, Die Zauberflöte* and two different productions of *La traviata.* She has also worked with OTC, ONI, Wexford Festival and the RTC Proms. Productions for ONI include *Idomeneo, Hansel and Gretel, The Magic Flute, Fidelio* and *Don Giovanni.* She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.



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Cathal Garvey (Ireland) Chorus master



Cathal Garvey made his Opera Ireland debut with *Boris Godunov* in 1999 and has since worked on over thirty operas including, *Aida*, *Lady Macbeth of Mtsensk, Flying Dutchman, Silver Tassie, Don Carlo, Carmen, Queen of Spades*, *Andrea Chenier, Jenufa, Rigoletto* and *Orfeo ed Euridice* . Born in Cork, he studied violin and piano at the Cork School of Music, completed a Masters Degree in Conducting at UCC and did two years of further study at Moscow Conservatory. He is Principal Conductor of the Dublin Orchestral Players and Musical Director of Dun Laoghaire Choral Society. He has also conducted the NSO, the RTÉ Concert Orchestra, the Orchestra of St. Cecila, the Ulysses Orchestra, the Irish Sinfonia, the Dublin Baroque Players and the RIAM Wind Ensemble. He conducted IORC's *Me and My Girl, Oliver* and *Oklahoma* in Cork and Dublin, and *Broadway Classics* in the NCH. He has also acted as Chorus Master and Assistant Conductor for Opera South, Lyric Opera, and Anna Livia Opera.

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02-07 January 2007

Over five nights enjoy magnificent performances of opera, ballet and classical music in the beautiful city of Prague. The performances awaiting you at this festival will not be forgotten by any who attend.

The festival packages start at €769 pps (+taxes) and include:

- Return flights Dublin- Prague
- Return airport transfers in Prague
- 5 nights in a 4* or 5* hotel including buffet breakfast
- Choice of 3 evening performances from the following 5:
  - 03 Jan – Don Giovanni in the Theatre of the Estates (opera)
  - 03 Jan – La Traviata in the Prague State Theatre (opera)
  - 04 Jan – Rusalka in the Prague State Theatre (opera)
  - 05 Jan – Onegin in the National Theatre (ballet)
  - 06 Jan – Czech Philharmonic Orchestra in the Rudolfinum (with champagne reception)
- A choice of 2 daytime performances from a choice of 7
- A comprehensive festival programme
- Fireworks display over Charles Bridge
- Welcome pack including Prague City Guide

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Diarmuid Begley
James O Beirne
Christopher Bell
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Michelle Berigan
John J Berns
Maureen Black
John Blake
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E J Bourke
Robin Boyd
George Branagan
J.F. Broderick
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Fidelma Browne
Des Bruton
Cathrine Burke
Raymond Burke
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John Byrne
Valerie Byrne
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Mairead Cahill
Susan Cahill
Fionnbar Callanan
John Carney
Tom Carney
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Alan Carthy
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Bernadette Corboy
Niall Corr
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Martin Costello
Peter Courtney
John Cowan
Liz Crampton
Kevin & Suzanne Cronin
Maire Cronin
Marian Cullen
Lavinia Curtin
Neil Dalrymple
Derry & Angela Daly
Lynn Daly
Brian Deering
Ned Dempsey
Ronan Dennedy
Zureena Desai
Patrick Devine
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Gillian Donnellan
Owen Donohoe
Anne & Bernard Dowd
Joseph H Downes
Andrea Doyle
Terence & Danielle Durney
Ineke Durville
Paul Dwan
Barbara Eagar
George E Egar
Krisztina Eustace-Werkner
Tim Evans
Brian Farley
James Fennelly
Maedhbhaine Fennelly
Barry Fenton
Aline Finnegan
Francis Fitzgibbon
Ann Fitzsimons
George Fleeton
Jennifer Flegg
Ann Flynn
Michael Foley
Gwendolen Foster
Lesley Fox
Charlotte A. Frorath
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Aidan Gallagher
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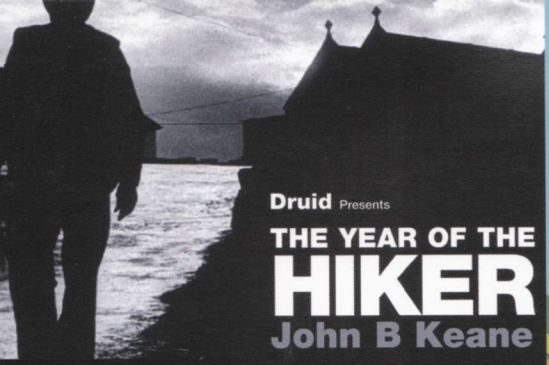
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RTÉ

THE IRISH TIMES

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Wilson Graham
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Noreen Hamilton
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Paul Magnier
Martin Maguire
Bryan Maher
Michelle Malone
Yvonne Malone
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Annette McAleer
Mary McAnaney
Catherine McBrinn
Mary McCarthy
George McCaw
Michael McClintock
James J. McCormack
Angela McCrone
Brendan McEneaney
Aidan McGowan
John McGrane
Frank McGuinness
Kevin McGuinness
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Barbara McKenna
Justin McKenna
Felim McLaughlin & Sonya McGuinness
John & Liz McManus
T.B.H. McMurry
Fergal McNamara
Terry Meagher
C H B Mee
Patricia Mellon
Stephen & Barbara Mennell
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Michael Moloney
Luke Mooney
John Moore
Michael & Eileen Moore



Druid Presents

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John B Keane

What happens when a man, without a word or gesture, walks out on his wife and young family? And what happens when that same man, twenty years later, walks back?

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'The theatrical coupling of John B Keane and Druid... has yielded extraordinary riches'
The Irish Examiner

Directed by **GARRY HYNES**

Designed by **FRANCIS O'CONNOR**

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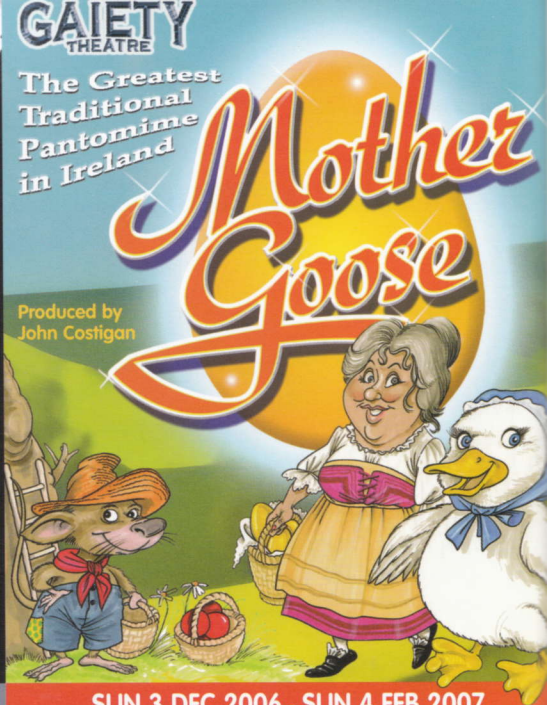
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Assistant Theatre Manager	Carol Patridge
Bars Manager	Brian Anderson
Director of Marketing & Sales	Susan Kirby
PR & Marketing Assistant	Liz Raleigh
Group Sales Manager	Lynn McDonough
Accountant	Roger Mooney
Box Office Manager	Caroline D'Ambra
Assistant Box Office Manager	Thomas Costello
PA to Managing Director	Michelle King
Technical Director	Nick Malbon
Chief Electrician	Darren Greer
Chief Lighting Technician	Aoife Hester
Technical Stage Manager	Richie Long
Stage Technician	Aaron Dempsey

Stage Door

James Fitzgerald, Anne Marie Farrelly, Caitlin Sewell, Ernie Beggs

Box Office

Phone Room Supervisor: Nuala Cooke, Box Office Supervisor: Paul Martin, James Mulwhaire, Dawn Anderson, Johnny Gallagher, Maara Mulgrew, Michael Adamson, Simon Forsyth, Linda Prendergast, Sammy Murphy, Shadaan Felfeli,Jessica Traynor, Aisling McDonough, Leona Talbot, Ciaran O'Grady, Donagh O'Mahony

Front of House Staff

F.O.H. Supervisor: Bernie Barbour, Michael Carroll, Ciaran Dolan, Emma Farelly, Deidre Lennon, David Martin, Eamonn Moore, Catriona Mitchell, Louisa Moran, Natta Naga Manesh, Una Ni Cheallaigh, Maura Ni Cheallaigh, Aislinn Ni Uallachain, Ashling McDonagh, Oscar Rodriguez, Phoenix Hui, Graeme Singleton, Jessica Traynor, Daria Vsyakikh, Amanda Walsh, Lucy Wang, Johnny White, Fan Yang, Alexsandra Piech, Zajac Malgorzata, Yi Yang, Guan Wang, Joe Crawford, Agata Konsik, David Macken

Bar Staff

Niamh Casey, Sam Chen, Lai Deng, Kate Kirby, Jun Li, Olivia McEneaney, John O'Donoghue, Katarzyna Wesolowska, Laura Kelly, Dermot Madsen, Soazig Metrope

Housekeeping/Maintenance

Mary Healy, James Donegan, Adam Eppel, Patrick Lloyd, Josie Lloud, Hou Jub Quing, Jim Ging

GAIETY THEATRE

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Mary New Mulvany
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Kay Murphy
Ray Murphy
Ronan Murphy
Freida Murray
David Neligan
Áine Ní Ríain
Herman O'Brien
J. Kenneth O'Brien
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David O'Higgins
Sean O'Kelly
Katherine O'Loughlin
Kennedy
Margaret O'Mahony
Michael A. O'Mahony
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Joan O'Meara
Ann O'Neill
Desmond O'Neill
Aidan O'Reilly
Maire O'Reilly
Rosemary O'Reilly
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Mary Rose O'Shea
Caitriona O'Sullivan
Tom Owens
Patricia Pasley
Maurizio Passi
Dorothy Percival
Caroline Phelan
Donnie Potter
Laurence Power
Hilary & Donald Pratt
Mary Prendergast
Seamus Puirseil
Maura Puite
Margaret Quigley
Michael Relihan
H.H. Rennison
Michael Reynolds
Mary & Patrick Rigney
Joy Riordan
Derek Robinson
Sarah Rogers
John Rountree
Patrick D. Rowan
Jim Ruane
Richie & Mairead Ryan
Barbara Schmidt
Angela Scully
Mary J. Sheill
Eileen Sheridan
Mark Sherry
O. D. G. Skelly
J. W. Smyth
Diana Soese
Paddy Spain
Mary Spollen
Rose Stapleton
Jim Stephen
Ursula Sweeney
Aidan Synnott
Julie Talbot Brady
Myles Thorn
John Tierney
Mary Tierney
Mary Toner
Mary Troy
John D. Turley
Brendan & Valerie Twomey
Sheila Tyrell
Anne Valentine
Ada Wall
Michael P.G. Wall
Justin Wallace
Brian & Nolie Walsh
Kevin Walsh
Rosemary Walsh
Thomas Walsh
Elizabeth Walshe
Brendan Ward
Dermot & Maeve Ward
Mary Warren-Darley
Niall Watson
Valerie Webb
Linda Williams
Denis Wood
Laurence Wyer
Seamus Wynne
William Young
Anonymous





DGOS/Opera Ireland Productions 1941 - 2006

A

Allegra, Salvatore
Ave Maria 1959
Il medico suo malgrado 1962

B

Balfe, Michael W
The Bohemian Girl 1943

Beethoven, Ludwig van
Fidelio 1954 1994

Bellini Vincenzo
La sonnambula 1960 1963
Norma 1955 2003
I puritani 1975

Britten, Benjamin
Peter Grimes 1990

Bizet, Georges
Carmen 1941 2002
Les pêcheurs de perles 1964 1987

C

Charpentier, Gustave
Louise 1979

Cilea, Francesco
Adriana Lecouvreur 1967 1980

Cimarosa, Domenico
Il matrimonio segreto 1961

D

Debussy, Claude
Pelléas et Mélisande 1948

Delibes, Léo
Lakmé 1993

Donizetti, Gaetano
Don Pasquale 1952 1987
L'elisir d'amore 1958 1996
La favorita 1942 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955 1991

F

Flotow, Friedrich von
Martha 1982 1992

G

Giordano, Umberto
Andrea Chénier 1957 2002
Fedora 1959

Gluck, Christoph W
Orfeo ed Euridice 1960 2004

Gounod, Charles
Faust 1941 2006
Roméo et Juliette 1945

H

Handel, George F
Giulio Cesare 2001
Messiah 1942
Imeneo 2005

Humperdinck, Engelbert
Hänsel und Gretel 1943 1994

J

Janáček, Leoš
Jenůfa 1973 2004
Katya Kabanova 2000

L

Lehár, Franz
The Merry Widow 1997

Leoncavallo, Ruggiero
Pagliacci 1941 1998

M

Mascagni, Pietro
L'amico Fritz 1952
Cavalleria rusticana 1941 1998

Massenet, Jules
Manon 1952 1980
Werther 1967 1977

Mozart, Wolfgang Amadeus
Così fan tutte 1950 1993
Don Giovanni 1943 2003
Idomeneo 1956

Top: La Traviata, 2005

Below: Gianni Schicchi, 2005

Die Entführung aus dem Serail	1949 1964
Le Nozze di Figaro	1942 1997
Die Zauberflöte	1990 2005

Mussorgsky, Modest

Boris Godunov	1999

O

Offenbach, Jacques

Les contes d'Hoffmann	1945 1998

P

Ponchielli, Amilcare

La Gioconda	1944 1984

Puccini, Giacomo

La Bohème	1941 1996
Gianni Schicchi	1962 2005
Madama Butterfly	1942 2000
Manon Lescaut	1958 1991
Suor Angelica	1962
Tosca	1941 2004
Turandot	1957 1986

R

Reffice, Lifinio

Cecilia	1954

Rossini, Gioachino

Il barbiere di Silviglia	1942 1999
La Cenerentola	1972 2006
L'italiana in Algeri	1978 1992

S

Saint-Saëns, Camille

Samson et Dalila	1942 1979

Shostakovich, Dmitri

Lady Macbeth of Mtsensk	2000

Smetana, Bedrich

The Bartered Bride	1953 1976

Strauss, Johann

Die Fledermaus	1962 1998
Der Zigeunerbaron	1964 1997

Strauss, Richard

Der Rosenkavalier	1964 1984
Salome	1999

T

Thomas, Ambroise

Mignon	1966 1973

Tchaikovsky, Peter Ilich

Eugene Onegin	1969 1997
The Queen of Spades	1972 2002

Turnage, Mark-Anthony

The Silver Tassie	2001

V

Verdi, Giuseppe

Aida	1942 2000
Un ballo in maschera	1949 1992
Don Carlo	1950 2001
Ernani	1965 1978
Falstaff	1960 1998
La forza del destino	1951 1973
Macbeth	1963 1997
Nabucco	1962 1986
Otello	1946 1981
Rigoletto	1941 2004
Simon Boccanegra	1956 1974
La traviata	1999 2005
Il trovatore	1941 1995

Victory, Gerard

Music Hath Mischief	1968

W

Wagner, Richard

Der fliegende Holländer	1946 2001
Lohengrin	1971 1983
Tannhäuser	1943 1977
Tristan und Isolde	1953 1963
Die Walküre	1956

Wolf-Ferrari, Ermanno

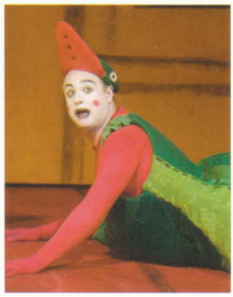
Il segreto di Susanna	1956

Z

Zemlinsky, Alexander von

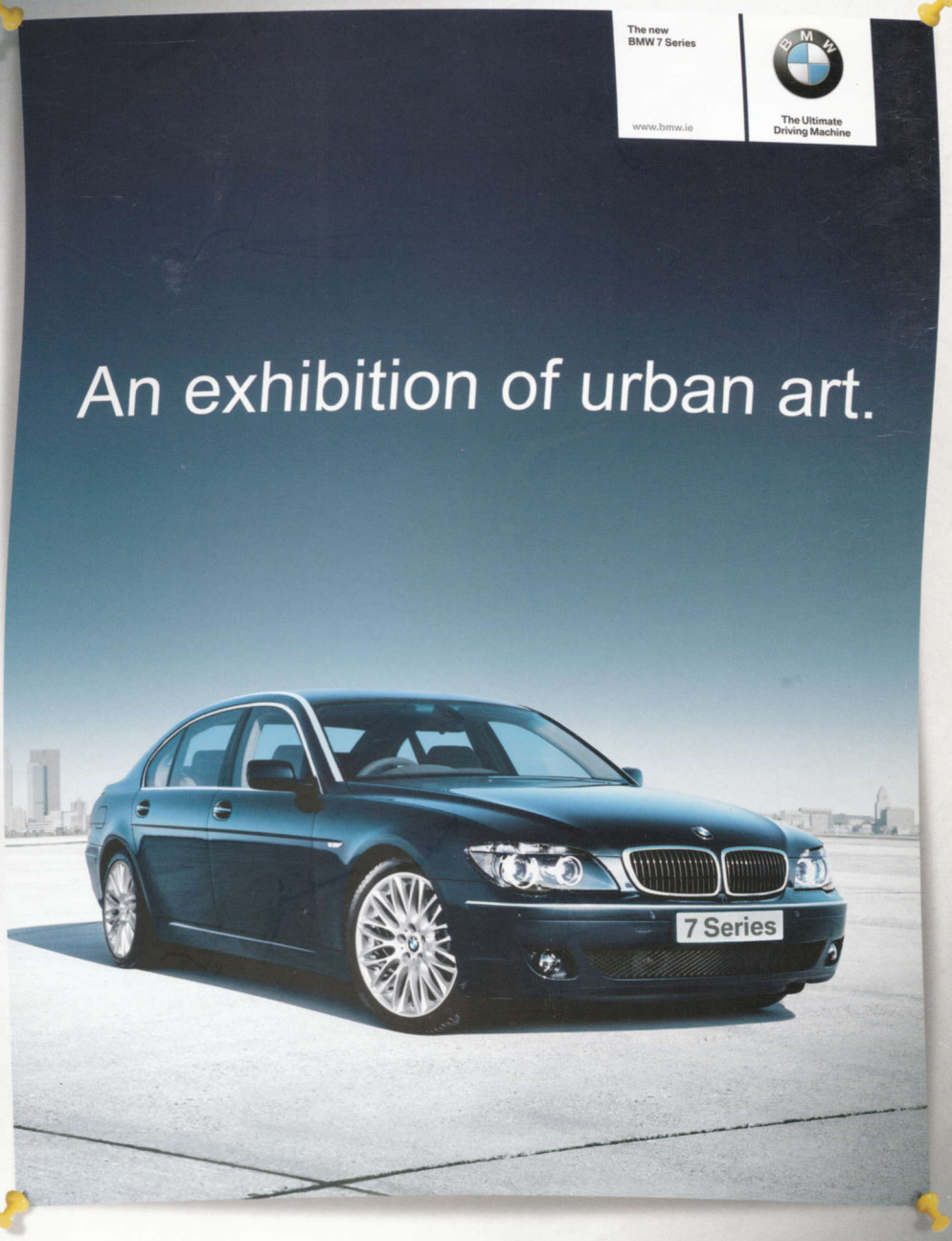
Eine florentinische Tragödie	2005





Top: Imeneo, 2005

Below: The Magic Flute, 2005


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